

Kenwood District



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Kenwood has a large concentration of Shingle style houses, such as this one at 4950 Woodlawn Avenue. Its third-floor gables were probably once covered with shingles, as are the two lower floors. (Barbara Crane, photographer)

Kenwood District

Bounded generally by the residences on the north side of East 48th Street; Dorchester and Blackstone avenues on the east; East Hyde Park Boulevard on the south; and the residences on the west side of Ellis Avenue.

The community of Kenwood on Chicago's South Side developed as a comfortable residential suburb from the late 1850s through the 1880s, and it retained its suburban character even after annexation to the city in 1889. During the last decade of the nineteenth century and the first few decades of the twentieth, affluent Kenwood residents commissioned many of the city's most prominent architects to design substantial houses on spacious lots, and the community came to be called "the Lake Forest of the South Side." Although row houses and apartment buildings have also been built in the area, Kenwood retains a distinctly suburban character.

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The Early Years

Kenwood's beginnings, however, were not auspicious. The area was part of that ceded by the Indians to the United States through the Black Hawk Treaty of 1833 and was unsuccessfully offered for sale to the public shortly thereafter. In 1835, the land was put up for auction in New York City but there were no bidders. Just south of what is now Kenwood, eight acres (bounded roughly by what are now 57th and 59th streets and Kimbark and Dorchester avenues) were homesteaded by a man named Obadiah Hooper. He remained only a short time, however, and then disappeared.

Another early property owner, Dr. William Egan, had elaborate plans for his land. A pioneer Chicago physician, Egan purchased a large irregular tract between what are now 47th and 55th streets and Woodlawn and Cottage Grove avenues, and hired Irish gardeners to simulate an elaborately landscaped, picturesque Irish country estate as a setting for a house he planned to build. The house was never built nor the landscaping undertaken, and when Egan died in 1860, his property was sold to George C. Smith, a Chicago banker, and to the Drexel family of Philadelphia. For many years this area retained the name Egandale.

The earliest permanent settler of the area that became Kenwood was Dr. John A. Kennicott. A dentist by profession, Kennicott was avidly interested in gardening and consequently chose a rural setting for his family home. In 1856, he built a small frame house just south of what is now 48th Street near the newly completed tracks of the Illinois Central Railroad. He called this house Kenwood after his ancestral home in Scotland. When the Illinois Central opened a station at 47th Street in 1859, it was called the Kenwood station, and soon the name was applied to the entire area between 43rd and 51st streets, from the lake west to Cottage Grove Avenue.

The land around Kennicott's property remained undeveloped for only a few years. In 1854, Chicagoans J. H. Lyman, Edwin C. Larned, and John Woodbridge began purchasing and subdividing the land between 47th and 49th streets from Dorchester to Woodlawn and between 47th and 51st streets west of Woodlawn to Ellis. Larned built two two-story houses on one-acre lots and offered them for sale in April, 1859. Soon William Walters and John Remmer, both employees of the Illinois Central Railroad, moved into the area, as did Pennoyer Sherman, a Chicago lawyer.

At this time the southern boundary of Chicago was 39th Street, and Kenwood was part of the Township of Lake which extended from 39th to 138th Street. The township also included the community of Hyde Park which extended from 51st to 55th Street. These two communities were settled at about the same time, although Hyde Park early acquired a more urban character than Kenwood. This was partially because Hyde Park's founder, Paul Cornell, envisioned that community as a village and subdivided the land into smaller lots. As the communities grew, common interests developed. The residents of these and other communities in the eastern portion of Lake Township soon came to feel that they had more in common with each other than they did with the residents farther west. Consequently, they decided to incorporate as a separate township. In 1861,



These row houses on Blackstone Avenue were built in 1891. Although row houses and apartment buildings have been built in the community, Kenwood remains suburban in character.
(Barbara Crane, photographer)

Homer N. Hibbard went to Springfield and successfully requested a special act of incorporation for a new Hyde Park Township, which was bounded by 39th Street and 138th Street, by the lake and the Indiana state line on the east, and by State Street on the west.

During the following decade, many prominent Chicagoans, attracted by the suburban character of the area, built homes or summer houses in Kenwood. Lyman Trumbull, a United States senator from 1856 until 1874, had a house there, as did Norman Judd who was Abraham Lincoln's minister to Prussia. John Dunham, a prominent merchant and banker, and B. P. Hutchinson, a grain dealer and banker, built summer homes in the area.

As early as 1866, local developers had discussed the possibility of a park system to enhance the communities south of Chicago and to promote their growth. It was not until 1869, however, that the state legislature established the South Park District and the governor appointed five commissioners to acquire land and develop parks. The commissioners immediately began acquiring the initial 120 acres of flat, sandy marshland that would eventually become Jackson and Washington parks. They engaged two of America's foremost landscape architects, Frederick Law Olmsted and Calvert Vaux, to design the parks.

Jackson Park was developed along the lakefront, between what are now 55th and 67th streets; Washington Park was set somewhat inland, and to the northwest of Jackson Park, between what are now 51st and 60th streets. Olmsted and Vaux planned to unite the two parks by a long man-made lagoon. The lagoon was excavated, but it was soon determined that plant life in the surrounding sandy soil would be seriously damaged by seepage if it were filled. Consequently, the lagoon was never filled with water and it is today the Midway Plaisance. In addition to the lagoon, Olmsted and Vaux planned winding driveways and picturesque walks and lakes bordered by trees and shrubs.

Development of the South Park system was interrupted by the Chicago Fire of 1871 which destroyed the offices where the plans and records of the project were kept. A few years later, work began again. Kenwood and Hyde Park prospered as the parks developed.

Although the Chicago Fire had briefly delayed development of the parks, it indirectly contributed to the growth of Hyde Park Township. Because the fire had spread northward, destroying the central and north parts of the city, many people felt that the South Side was safer and more desirable. This provided additional stimulus for the growth of Kenwood.

The development of an excellent transportation network during the 1870s also contributed to the growth of the community. Drexel Boulevard, developed as a parkway within the South Park system, became a major north-south thoroughfare. Between 1870 and 1878, the horse-drawn railway lines on Cottage Grove Avenue were extended south to 55th Street. With these lines on the west and the Illinois Central Railroad on the east, Kenwood was well served by public transportation.

Kenwood's Early Houses

Three houses, two of which predate the Chicago Fire, survive as examples of what Kenwood was like at that time. At 1030 East 50th Street stands the frame house that Ezra Brainerd built for himself and his fiancée in 1867. The Brainerd House employs balloon framing, a structural system developed in Chicago around 1833 that substituted lightweight wooden members joined by machine-made nails for the heavier posts and beams of the traditional New England frame. This structural system cut both building time and costs tremendously and consequently had a revolutionary effect on building practices. Because balloon

framing was so economical and efficient, the city of Chicago and the towns and farms of the Midwest saw, during the middle of the nineteenth century, a profusion of houses similar to the Brainerd House.

Kenwood's other surviving pre-Fire house is the narrow double house built by Jonathan Kennicott in 1867 at 1357-1359 East 48th Street. The Kennicott House displays elements of the Italianate style which was extremely popular for suburban houses from the late 1830s through the 1870s. Brackets support the projecting eaves of the roof, bay windows break its basically cubic mass, and decorative trim characteristic of the style is employed around the windows and doors.

The house that C. S. Bouton had built for himself in 1873 at 4812 Woodlawn Avenue displays almost all of the features associated with the Italianate style. The hip roof is slightly pitched, and its eaves, supported by elaborately carved brackets and a row of dentils, project beyond the wall plane. The windows of the front facade are organized into pairs and are slightly rounded at the top. An ornamented bay projects from the south facade. Pronounced wood frames with projecting lintels surround the windows and front door.

As Kenwood continued to develop, other architectural styles appeared. In the late 1870s, the Queen Anne style became extremely fashionable for suburban homes. This style had been initiated by British architect Richard Norman Shaw who in 1868 designed a house called Leyswood in Sussex, England, in which he specifically revived features of medieval English country houses. The style became immensely popular in England and was introduced in this country at the Philadelphia Centennial Exposition of 1876. An article in the April, 1876 issue of the magazine *American Builder* commented:

...the chief thing that will strike the observant eye in this style is its wonderful adaptability to this country, not to the towns indeed, but to the land at large....It is to be hoped that the next millionaire who puts up a cottage at Long Branch [New Jersey] will adopt this style, and he will have a house ample enough to entertain a Prince, yet exceedingly cozy, cool in summer, and yet abundantly warm in winter, plain enough, and yet capable of the highest ornamental development.

The advice was heeded, and soon Queen Anne houses appeared in abundance in suburban areas. Characteristics of the style include irregular plans and massing as well as a great variety of color and texture in the building materials. Chimneys are a prominent design element, as are bays, turrets, porches, and other projections.

A particularly exuberant Queen Anne house is at 4800 Kimbark Avenue. Built around 1888 for G. L. Miller, a distiller, the house displays a variety of building materials of different colors and textures, an unusual pattern of half-timbering, a number of chimneys, and a variety of multi-paned windows.

After the Queen Anne style was introduced in this country, American architects began to adapt it in distinctly

One of Kenwood's oldest houses is the C. S. Bouton House at 4812 Woodlawn Avenue. This Italianate residence illustrates the character of the residences in Kenwood in the years when the community was a rural area several miles south of Chicago. The Bouton House has been impeccably maintained.
(Barbara Crane, photographer)





The house that Howard Van Doren Shaw designed for meat packer T. E. Wilson is based on the architecture of the early Elizabethan period in England. The Wilson House was built in 1905 at 4815 Woodlawn Avenue.
(Barbara Crane, photographer)

American ways. At the time of the 1876 Centennial Exposition, Americans were becoming extremely conscious of their own national past. An interest in early American architecture, particularly that of seventeenth-century New England, provided American architects with those features that would transform the English-derived Queen Anne style into the distinctly American Shingle style.

The most characteristic feature of this style is the use of a uniform sheathing of shingles, at least on the upper floors and frequently on the first floor as well. If not shingled, the first floor is usually of stone. Windows are often arranged in long horizontal bands. Gable and hipped roofs are used and frequently form complex intersecting patterns. Gambrel roofs, which were not used in the Queen Anne style, appear frequently in the Shingle style. Segmental bays and turrets

The Georgian revival house at 4858 Dorchester Avenue was designed by the firm of Handy and Cady and built for Dr. Archibald Church in 1897.
(Barbara Crane, photographer)



enliven the overall massing. In general, Shingle style houses are simpler and more restrained than Queen Anne houses, they have a stronger horizontal emphasis, and they display less variety of color and texture.

The Shingle style developed and remained prevalent in suburban areas along the East Coast. One of its leading practitioners in the Midwest was Joseph Lyman Silsbee, the Chicago architect who first employed Frank Lloyd Wright. Wright's own house in Oak Park is an example of the style, as is John Wellborn Root's Lakeview Presbyterian Church at Addison and Broadway in Chicago. The style never became widespread in Chicago, and Kenwood contains the largest concentration of Shingle style houses in the city. An excellent example is the house at 4950 Woodlawn Avenue which was built on Greenwood Avenue in 1890 and later moved to its present site. Sheathed entirely in shingles except for its high gable (and perhaps that too was originally shingled), the house has segmental bays on the second and third floors. The attic windows are arranged in a long band, creating a strong horizontal line.



The Richardsonian Romanesque house at 4851 Drexel Boulevard was designed by the firm of Treet and Foltz and built in 1887 for Martin Ryerson, one of Kenwood's most prominent residents.
(Barbara Crane, photographer)

"The Lake Forest of the South Side"

Between 1885 and 1895, Kenwood became the most fashionable neighborhood on Chicago's South Side and at times was referred to as "the Lake Forest of the South Side." Imposing single-family residences were built from Blackstone to Drexel Boulevard between 45th and 50th streets. Single-family row houses were also built in the area, primarily between 43rd and 47th streets.



This house at 4800 Kimbark Avenue was built around 1888 and is an excellent example of the Queen Anne style. The facade is arranged more formally than those of most Queen Anne houses. A variety of materials of different colors and textures enlivens the facade, and projections, chimneys, and intersecting roofs create a picturesque composition. (Barbara Crane, photographer)

Early in this period, Hyde Park Township experienced governmental problems. The population had grown considerably, and economic differences among the communities began to create difficulties. In addition, the government was rather haphazardly administered, a situation that was dramatically demonstrated in 1878 when the township treasurer, who was a Kenwood resident, admitted that the treasury was short \$114,032.62 and he could not account for the money.

One solution that had been proposed as early as 1872 was annexation to the City of Chicago. Although this idea had previously failed to win popular support, it became a definite possibility by the late 1880s. The 1890 United States census was approaching, and there was stiff competition between Chicago and Philadelphia for the position of second largest city in the country. Chicago boosters realized that annexation of surrounding areas would give the city that coveted position. In addition, the city's Democrats had been in power for a long time, and the Republican *Chicago Tribune* favored annexation because of the large number of wealthy Republicans who lived in Kenwood.

In 1887, the residents of the northern part of Hyde Park Township voted to annex their communities to the City of Chicago. Shortly thereafter, however, the annexation law was ruled invalid by the Illinois Supreme Court. New legislation was prepared by the City of Chicago, and on June 28, 1889, Hyde Park Township, along with Lake Township to the west and Jefferson and Lakeview townships to the north and west of the city, were annexed to Chicago. On the following day, the *Chicago Tribune* proudly proclaimed that "Sunday's Sun Will Shine on One United City, Second Only to New York." Chicago had added 130 square miles to its area, and Kenwood was part of the city.

The last decade of the nineteenth century was the period of Kenwood's most intense development. Several events occurred that contributed greatly to the growth of the community. One was the World's Columbian Exposition which was held in Jackson Park in 1893. All of the communities in the vicinity were affected by the fair. Real-estate values increased and much speculative building took place. Hotels and apartment buildings were built in large numbers in Hyde Park, thus increasing substantially the density of that com-

munity. Apartment buildings did not appear in Kenwood until later, but row houses had begun to appear by the early 1890s.

Transportation to the South Side was greatly expanded in anticipation of the fair. The Illinois Central Railroad improved its service to 67th Street, and the elevated transit system extended its tracks to 63rd Street where a terminal was opened on the roof of the fair's Transportation Building. Within a few years a street car line was established on 47th Street, connecting Kenwood for the first time with the communities farther west. In 1894, a block of stores, the first commercial development in Kenwood, was built at 47th and Lake Park Avenue. Soon 47th Street was lined with stores. No longer a residential street, 47th became the dividing line between north and south Kenwood.

Another event that was to have a profound effect on the future of Kenwood was the founding in 1892 of the University of Chicago. In 1887, the American Baptist Education Society began trying to convince John D. Rockefeller to endow a Baptist institution of higher learning. In 1890, Chicago merchant Marshall Field donated ten acres of swamp land in Hyde Park on the condition that the proposed university purchase an additional ten acres from him. Once the site had been chosen, Rockefeller finally agreed to donate \$600,000 if the Baptists could raise an additional \$1,000,000. The funds were secured, and in 1891 Henry Ives Cobb was selected as architect for the new university. Construction of the neo-Gothic campus soon began, and faculty and staff moved into Kenwood and Hyde Park. Since then, the university has been a major factor in the development of the area.

During the 1890s, Kenwood became increasingly fashionable, and many wealthy and prominent Chicagoans built imposing residences in the community. These large houses provide a vivid illustration of the way upper middle-class Chicagoans lived at the turn of the century. Many of these houses have three full stories, and most have ballrooms as well as quarters for a staff of servants. Among the most affluent businessmen who built homes in Kenwood at this time were lumber merchants Martin A. Ryerson and William O. Goodman. Ryerson was a major benefactor of the Art Institute, and Goodman endowed the Goodman Theater there. Meat packer Gustavus Swift lived in the community, as did clothier Joseph Schaffner who was one of the founders of the firm of Hart, Schaffner and Marx. Julius Rosenwald, an executive of Sears, Roebuck and Company, built the largest single-family residence in Kenwood; his brother Morris, also a Sears executive, lived in the community, as did the Rosenwalds' brother-in-law Max Adler, another executive of the mail order company. Julius Rosenwald later endowed the Museum of Science and Industry in Jackson Park, and Adler gave Chicago the Adler Planetarium. Many of these houses were designed by the most prominent architects of the city at that time, including Howard Van Doren Shaw, George C. Nimmons, and the firm of Holabird and Roche.

The Diversity of Kenwood's Architecture

Kenwood was remarkable not only because of its prominent residents and the distinguished architects who designed their homes, but also because of the great diversity of archi-

tectural styles employed. Historical revival styles had been popular throughout the nineteenth century and were especially fashionable after the Columbian Exposition of 1893 which impressed the entire country with its monumental classical revival buildings. Kenwood contains numerous examples of the various revival styles that residential architects practiced at this time.

The Ryerson House, for example, was designed in the Richardsonian Romanesque style. The round-arched style of early medieval Europe had been revived in this country during the period between 1840 and 1860 in churches and public buildings. The noted Boston architect Henry Hobson Richardson developed his own version of the style during the 1870s and early 1880s, adapting it to commercial and residential structures. The Richardsonian Romanesque is characterized by the use of rough-faced stone which gives the buildings a massive quality. This massiveness is reinforced by windows set deeply into the wall plane, and by the use of large simple geometric forms. The Ryerson House incorporates other features of the style as well: a rounded corner turret with a conical roof; bands of windows divided by stone mullions, transoms, and colonettes; and an arcade of windows in the high stone gable.

During the early nineteenth century, British and American architects had begun copying the architecture of Italian Renaissance palaces, employing this style for clubs, commercial and public buildings (especially libraries), and residences. Renaissance revival styles, which were based on a variety of historical examples, continued to be employed until well into the twentieth century. A particularly fine Renaissance revival structure is the house at 4900 Ellis Avenue that Horatio Wilson and Benjamin Marshall designed in 1899. The house is essentially a simple cubic mass with a symmetrical facade. The walls are smooth-faced stone; slightly projecting stone at the corners and around window and door openings gives texture to the walls. The center three second-floor windows are the only ones given ornamental emphasis; this derives from the Italian Renaissance tradition of treating the windows on the second floor, which

C. S. Roberts, who was in the coal business, was the first owner of this house at 4900 Ellis Avenue. The architects were Horatio Wilson and Benjamin Marshall who designed many residences in Kenwood. (Barbara Crane, photographer)



was the main living floor, more elaborately than those of the other floors.

English architecture of various periods provided American architects with inspiration throughout the second half of the nineteenth century. In addition to the Queen Anne style houses, Kenwood has examples of residences based on the architecture of the period of Elizabeth I and James I. This style, sometimes called Tudor or Jacobethan, had been illustrated in American architectural publications beginning about the middle of the nineteenth century, but was not used in the design of actual buildings until about 1890. The house at 4940 Greenwood Avenue displays many features of this style: a wide rectangular bay window on the south facade; brick walls with decorative stonework, especially on the chimney and around window and door openings; ornamental stone panels set into the tops of chimneys and gables; and intersecting steeply pitched gable roofs.



The suburban character of Kenwood derives from the many large houses set on spacious lots, such as the house at 4940 Greenwood Avenue which was designed in the Tudor style. (Barbara Crane, photographer)

English architecture of the eighteenth century was the basis of the Georgian revival style. The house at 4858 Dorchester Avenue, designed by the firm of Handy and Cady for Dr. Archibald Church in 1897, is a good example. Its gently rounded segmental bays, classical detailing, and dignified symmetry are Georgian revival features. The John B. Lord House at 4857 Greenwood Avenue, designed by Charles Sumner Frost in 1896, is another example of the style.

Closely allied with the Georgian revival style is its neo-classical variation, based on the architecture of the American colonial period. In 1892, Frank Lloyd Wright designed a Colonial revival house for George Blossom at 4858 Kenwood Avenue. Wright used the forms of the Colonial revival style with academic precision. The front facade is symmetrical, with the entrance marked by a rounded porch supported by Ionic columns. Palladian windows are used on the first floor. The house is sheathed in narrow horizontal clap-

boarding interrupted by flat Doric pilasters. Although these elements of the facade are traditional, there is a horizontal quality to the Blossom House that is unlike other Colonial revival houses. A marked horizontality would later become a primary feature of Wright's work.



The Blossom House (*above*) was designed by Wright in 1892 in the Colonial revival style. Fifteen years later, Wright designed a carriage house (*below*) for the Blossoms in the Prairie style that he had developed during the previous decade. (Barbara Crane, photographer)



The Blossom House was one of the last houses Wright designed in a historical revival style. Around the turn of the century, Wright and many other architects, especially in and around Chicago, were reacting against the revival styles of the time. These architects sought to create a contemporary architecture expressive not only of its time but also of its locale. In the first decade of the twentieth century, Wright created the Prairie style of residential design, characterized by elongated proportions which Wright said derived from the broad horizontal lines of the Midwestern prairie. The other architects of the time who were influenced by Wright's work and who produced similar designs have come to be called the Prairie school. Among the Prairie school architects who designed houses in Kenwood were George Maher, George C. Nimmons, Hugh Garden, and Dwight Perkins.

Wright designed only one Prairie style structure in Kenwood. In 1907, George Blossom commissioned him to design a carriage house behind the Blossom house. The carriage house is built of the long roman brick that Wright frequently used; simple cubic forms intersect to create a characteristic Prairie school massing, and broad overhanging eaves accent the horizontality of the compact structure.

In 1897, George Maher designed the house at 4807 Greenwood Avenue for J. J. Dau. Ten years later, he designed a house at 4930 Greenwood for Ernest J. Magerstadt. These two houses, separated by ten years in Maher's career, provide a perspective on his development as an architect. The sturdy massiveness and blocky forms of the Dau House have been replaced in the Magerstadt House by a simpler rectangular massing and more elegantly detailed forms. The low-pitched roof, wide projecting eaves, and long, deep-set horizontal windows are characteristic Prairie school features. The poppy motif of the stone columns in the front porch demonstrates Maher's unique "motif-rhythm theory." He frequently repeated a single decorative form throughout the design of a particular building to create unity. Inside the Magerstadt House, the poppy motif is repeated in ceiling moldings, fireplace mosaics, and colorful leaded-glass windows. The Magerstadt House is considered to be one of Maher's finest works and an excellent Prairie school design. Maher also designed two apartment buildings in Kenwood.

George C. Nimmons, an architect best known for his industrial buildings, designed several residences in Kenwood. The house he designed at 4851 Kenwood Avenue, once occupied by the poet Edgar Lee Masters, is an example of the Colonial revival style applied to a town house, and it predated Nimmons's Prairie school work. In 1899, Nimmons designed the house at 4820 Kenwood Avenue, and the same year he entered into partnership with William Fellows. Nimmons and Fellows designed two houses in Kenwood, one of which is the Julius Rosenwald House at 4901 Ellis Avenue. Rosenwald must have been satisfied with their design because in 1904 Nimmons and Fellows received the commission to design a complex of buildings for Sears, Roebuck and Company, of which Rosenwald was then vice-president. These buildings still stand at Homan Avenue and Arthington Street.

Hugh Garden, another Prairie school architect, designed the Frankenthal House at 4825 Woodlawn Avenue in 1902 while he was employed in the office of architect Richard E. Schmidt. Dwight Perkins, perhaps best known for his many excellent designs for the Chicago public school system, designed houses at 4914 Greenwood Avenue and 1120 East 48th Street.

Later Developments

The major period of Kenwood's development, which had begun around the time of the Columbian Exposition, came to a close by the beginning of the Depression in 1929. By that time, Kenwood had assumed its present physical character. Large, well-built homes set on generous lots with broad and spacious yards defined the suburban nature of the center of the community, and row houses and fine apartment buildings defined its edges.



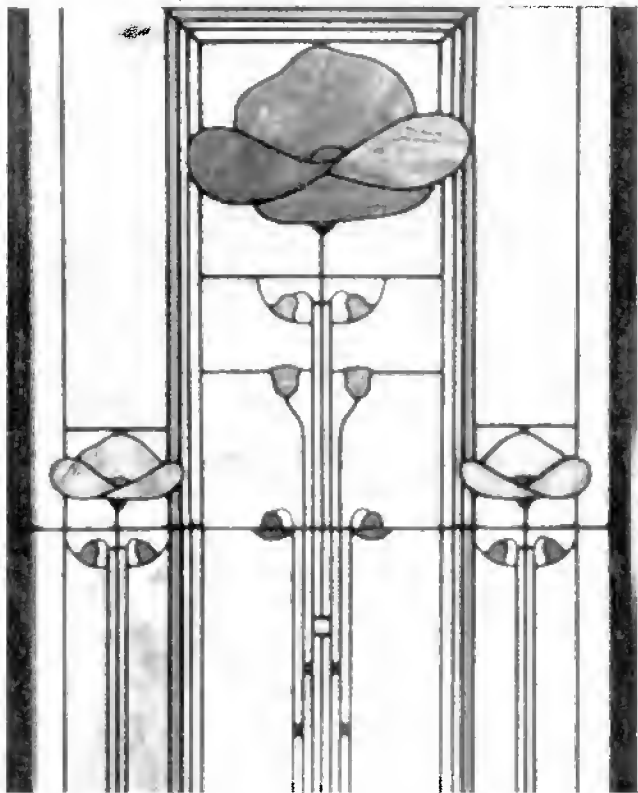
The Magerstadt House (above) is one of Kenwood's finest Prairie school houses. A single decorative motif, the poppy, is used throughout the design of the house. It appears in the columns and original light fixture on the front porch, as shown in the 1963 photograph below.

(Above: Barbara Crane, photographer; below: C. Robinson for the Historic American Buildings Survey)



By 1920, a sharp distinction existed between south Kenwood and the area north of 47th Street and along Drexel Boulevard. In these areas, many large residences were converted into rooming houses and inexpensive apartment buildings were constructed. These changes served to isolate the area between 47th and 51st streets east of Drexel Boulevard.

During the 1930s and 1940s, an increasing number of lower-income families moved into the communities immediately north and west of Kenwood. These areas deteriorated into slums, and by the late 1940s it seemed as though Hyde Park and Kenwood might become extensions of these slums. In 1949, the Hyde Park-Kenwood Community Conference was formed and three years later the South East Chicago Commission was established to deal with the problems



Maier repeated the poppy motif in the colorful leaded-glass windows of the Magerstadt House.
(C. Robinson for the Historic American Buildings Survey)

facing the area. A massive urban renewal project, one of the most celebrated in the nation, was undertaken beginning in the 1950s. Over \$46,000,000 in public funds, administered by the Department of Urban Renewal of the City of Chicago, was spent to clear and rebuild large parts of the community. Over \$250,000,000 in private funds were also invested; of this the University of Chicago spent \$29,000,000. Most of the renewal took place in Hyde Park, but Kenwood benefited from the increased stability of its southern neighbor. The Kenwood Open House Committee, an organization of Kenwood property owners, was formed to supplement these efforts. The success of these groups was substantial, and by the 1960s the future of Hyde Park-Kenwood seemed secure.

Kenwood's large single-family residences set on spacious lots not only make the neighborhood unique in Chicago, but also provide an illustration of the character of an affluent late nineteenth-century suburban community. The growth of that community from a rural area to a suburb to an urban neighborhood is well represented by the variety of residential structures found there today. These structures were designed by many of Chicago's most important architects for some of the city's most prominent citizens. The residents of Kenwood today are painstakingly preserving the unique character of their community.

The Commission on Chicago Historical and Architectural Landmarks was established in 1968 by city ordinance, and was given the responsibility of recommending to the City Council that specific landmarks be preserved and protected by law. The ordinance states that the Commission, whose nine members are appointed by the Mayor, can recommend any area, building, structure, work of art, or other object that has sufficient historical, community, or aesthetic value. Once the City Council acts on the Commission's recommendation and designates a Chicago Landmark, the ordinance provides for the preservation, protection, enhancement, rehabilitation, and perpetuation of that landmark. The Commission assists by carefully reviewing all applications for building permits pertaining to designated Chicago Landmarks. This insures that any proposed alteration does not detract from those qualities that caused the landmark to be designated.

The Commission makes its recommendations to the City Council only after extensive study. As part of this study, the Commission's staff prepare detailed documentation on each potential landmark. This public information brochure is a synopsis of various research materials compiled as part of the designation procedure.